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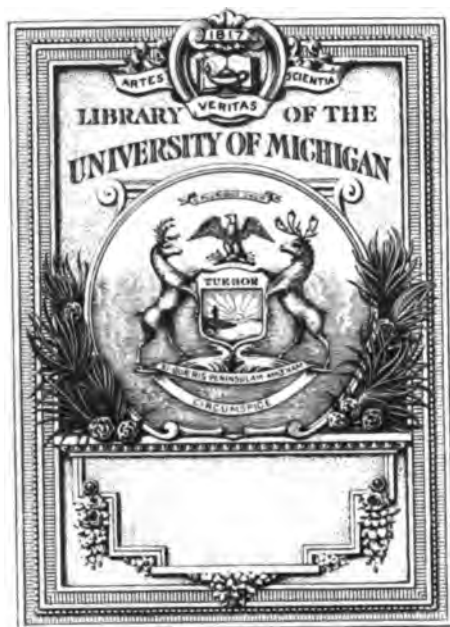
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THE

EVE OF SAINT AGNES



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THE  
EVE OF SAINT AGNES

DRAMATIC BALLAD

FROM THE POEM BY KEATS

COMPOSED FOR

SOLI, CHORUS AND ORCHESTRA

BY

THOMAS WHITNEY SURETTE.

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LONDON & NEW YORK  
NOVELLO, EWER AND CO.

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# THE EVE OF SAINT AGNES.

No. 1.

PRELUDE.—THE WINTER'S NIGHT.

J. KEATS.

THOMAS WHITNEY SURETT.

*Allegro moderato.*

PIANO.  
♩ = 92

*pp*

*p*

*pp*

*pp*

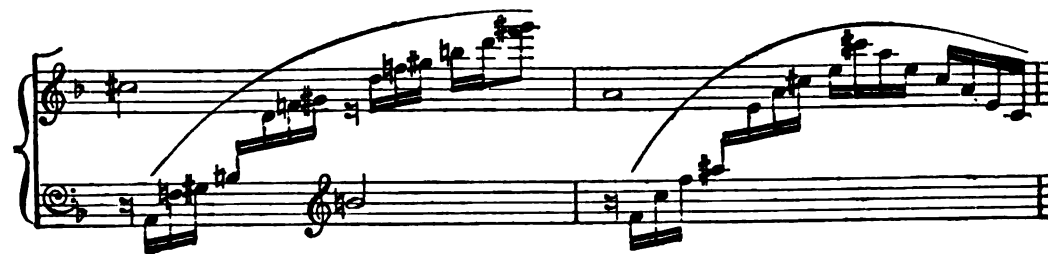
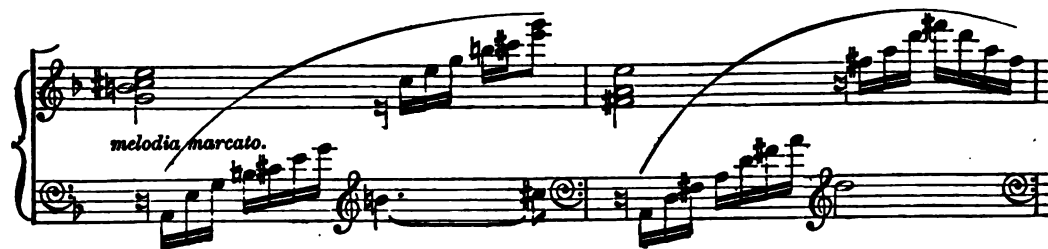
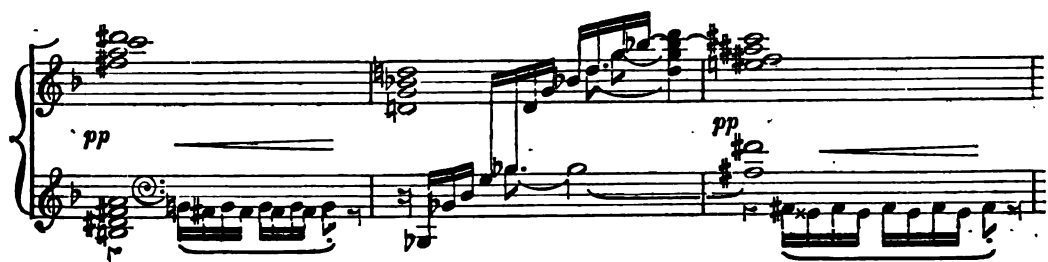
A

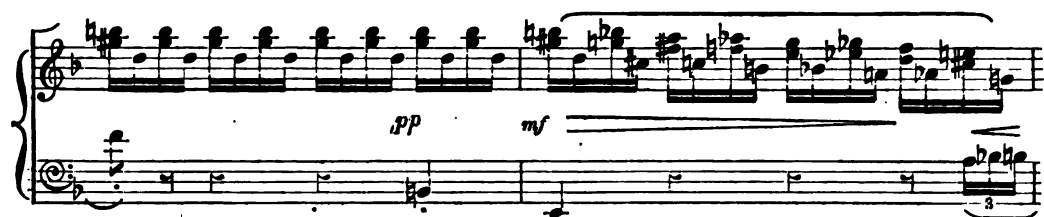
The musical score is written for piano and consists of five systems of two staves each. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegro moderato.' and the dynamics range from 'pp' (pianissimo) to 'p' (piano). The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs. A section marked 'A' begins in the third system. The piece concludes with a final cadence in the fifth system.

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8261.

B







## No. 2.

4  
CHORUS.—"SAINT AGNES' EVE."

*Adagio. p* *lunga*

SOPRANO. Saint Ag - nes' Eve, . . .

ALTO. Saint Ag - nes' Eve, . . .

TENOR. Saint Ag - nes' Eve, . . .

BASS. Saint Ag - nes' Eve, . . .

Saint Ag - nes' Eve, . . .

*lunga*

*Con moto.*

Saint Ag - nes' Eve—Ah, bit - ter chill, ah, bit - ter chill it was! The owl, for all his

Saint Ag - nes' Eve—Ah, bit - ter chill, ah, bit - ter chill it was! The owl, for all . . his

Saint Ag - nes' Eve—Ah, bit - ter chill, ah, bit - ter chill it was! The owl, for all his

Saint Ag - nes' Eve—Ah, bit - ter chill, ah, bit - ter chill it was! The owl, for all his

*Con moto. ♩ = 100.*

*dim. e rit. pp Poco lento.*

feathers, was a - cold; The hare limp'd trembling through the frozen grass, And si - lent,

feathers, was a - cold; The hare limp'd trembling through the frozen grass, And si - lent,

feathers, was a - cold; The hare limp'd trembling through the frozen grass, And si - lent,

feathers, was a - cold; The hare limp'd trembling through the frozen grass, And si - lent,

*dim. e rit. pp*

*pp* si - lent, and si - lent was the flock in wool - ly fold; *A*  
*pp* si - lent, and si - lent was the flock in wool - ly . . fold;  
*pp* si - lent, and si - lent was the flock, the flock in wool - ly fold;  
*pp* si - lent, and si - lent was the flock; *A a tempo.*  
*p* *Ped.*

*pp* *Ped.*

Numb were the Beadsman's fin - gers, while he told His ro - sa - ry, while he  
 Numb were the Beadsman's fin - gers, while he told His ro - sa - ry, while he  
 Numb were the Beadsman's fin - gers, while he told His ro - sa - ry, while he  
 Numb were the Beadsman's fin - gers, while he told His ro - sa - ry, while he

told his ro - sa - ry, and while his frost - ed breath, Like pi - ous

told his ro - sa - ry, and while his frost - ed breath, Like pi - ous

told his ro - sa - ry, and while his frost - ed breath, Like pi - ous

told his ro - sa - ry, and while his frost - ed breath, Like pi - ous

incense from a cen - ser old, Seemed tak - ing flight for heaven, . . seemed

incense from a cen - ser old, Seemed . . taking flight for heaven, for heaven, seemed

incense from a cen - ser old, Seemed tak - ing flight for

incense from a cen - ser old, Seemed . . taking flight for

tak - ing flight for

tak - ing flight, seemed tak - ing flight for heaven, without a death, for

heaven, for heaven, seemed tak - ing flight for heaven, without a death, for

heaven, seemed . . taking, tak - ing flight for heaven, without a death, for

*dim. p*  
 heaven, with-out a death, . . Past the sweet Vir-gin's pic-ture, while his prayer he  
*dim. p*  
 heaven, with-out a death, Past the sweet Vir-gin's pic-ture, while his prayer he  
*dim. p*  
 heaven, with-out a death, Past the sweet Vir-gin's pic-ture, while his prayer he  
*dim. p*  
 heaven, with-out a death, Past the sweet Vir-gin's pic-ture, while his prayer he

*dim.*  
 saith, while his prayer he saith.  
*dim.*  
 saith, while his prayer he saith.  
*dim.*  
 saith, while his prayer he saith.  
*dim.*  
 saith, while his prayer he saith.

Ped.

*pp*  
 Ped.

Allacen.

## No. 8.

## CHORUS.—"SOON, UP ALOFT."

*Moderato.*  
**PIANO.**  
 ♩ = 104.

*Allegro.*  
**SOPRANO.**  
 Soon, up a - loft, The sil - ver, snarl - ing trum - pets 'gan to  
**ALTO.**  
 Soon, up a - loft, The sil - ver, snarl - ing trum - pets 'gan to  
**TENOR.**  
 Soon, up a - loft, The sil - ver, snarl - ing trum - pets 'gan to  
**BASS.**  
 Soon, up a - loft, The sil - ver, snarl - ing trum - pets 'gan to  
*Allegro.* ♩ = 112.

**A**  
 chide: The lev - - el  
 chide: The lev - - el  
 chide: The lev - - el  
 chide: The lev - - el  
**A**

cham - bers, rea - dy with their pride, Were glow - ing, were  
 cham - bers, rea - dy with their pride, Were glow - ing, were  
 cham - bers, rea - dy with their pride, Were glow - ing, were  
 cham - bers, rea - dy with their pride, Were glow - ing, were

*cres.*

glow - ing, were glow - ing to re - ceive a thou - sand guests, were  
 glow - ing, were glow - ing to re - ceive a thou - sand guests, were  
 glow - ing, were glow - ing to re - ceive a thou - sand guests, were  
 glow - ing, were glow - ing to re - ceive a thou - sand guests, were

glow - ing to re - ceive a . . . thousand guests, re - ceive a thou - sand guests :  
 glow - ing to re - ceive a . . . thousand guests, re - ceive a thou - sand guests :  
 glow - ing to re - ceive a . . . thousand guests, re - ceive a thousand guests :  
 glow - ing to re - ceive a . . . thousand guests, re - ceive a thousand guests :

*p*

The carv-ed . . an-gels, ev-er ea-ger-eyed, Star'd, where up-on their heads the

The carv-ed . . an-gels, ev-er ea-ger-eyed, Star'd, where up-on their heads the

*p*

The carv-ed an-gels, ev-er ea-ger-eyed, Star'd, where up-on their heads the

*p*

The carv-ed an-gels, ev-er ea-ger-eyed, Star'd, where up-on their heads the

cor-nice rests, With hair blown back, and wings put crosswise on their breasts. The

cor-nice rests, With hair blown back, and wings put crosswise on their breasts. The

cor-nice rests, With hair blown back, and wings put crosswise on their breasts. The

cor-nice rests, With hair blown back, and wings put crosswise on their breasts. The

**B**

sil-ver, snarl-ing trum-pets 'gan to chide,

sil-ver, snarl-ing trum-pets 'gan to chide,

sil-ver, snarl-ing trum-pets 'gan to chide,

sil-ver, snarl-ing trum-pets 'gan to chide,

**B**

*Ped.* 8261.

the sil-ver, snarl-ing trum-pets 'gan to chide,

the sil-ver, snarl-ing trum-pets 'gan to chide,

the sil-ver, snarl-ing trum-pets 'gan to chide,

the sil-ver, snarl-ing trum-pets 'gan to chide,

*piu f* Ch *ff*  
the trum-pets 'gan to chide, the trum-pets 'gan to

*piu f* *ff*  
the trum-pets 'gan to chide, the trum-pets 'gan to

*piu f* *ff*  
the trum-pets 'gan to chide, the trum-pets 'gan to

*piu f* *ff*  
the trum-pets 'gan to chide, the trum-pets 'gan to

*dim. poco a poco.*  
chide, 'gan to chide, 'gan to chide, 'gan to

*dim.*  
chide, 'gan to chide, 'gan to chide, 'gan to

*dim.*  
chide, 'gan to chide, 'gan to chide, 'gan to

*dim.*  
chide, 'gan to chide, 'gan to chide, 'gan to

*dim. poco a poco.*



*più p*

chide, 'gan to chide, . . . 'gan to chide, 'gan to

*più p*

chide, 'gan to chide, . . . 'gan to chide, 'gan to

*più p*

chide, 'gan to chide, . . . 'gan to chide, 'gan to

*più p*

chide, 'gan to chide, . . . 'gan to chide, 'gan to

*D*

chide, 'gan to chide, 'gan to chide: . . .

'chide, 'gan to chide, 'gan to chide: . . .

chide, 'gan to chide, 'gan to chide: . . .

chide, 'gan to chide, 'gan to chide: . . .

*rit. e dim.*

*dolce.*

The carv - ed . . . an - gels, . . . ev - er ea - ger - eyed, Star'd, where up -

*dolce.*

The carv - ed an - gels, ev - er ea - ger - eyed, Star'd, where up -

*dolce.*

The carv - ed . . . an - gels, . . . ev - er ea - ger - eyed, Star'd, where up -

*dolce.*

The carv - ed an - gels, ev - er ea - ger - eyed, Star'd, where up -

*p dolce. a tempo.*

- on their heads the cor - nice rests, The carv - ed an - gels, . . .

an - gels, Where . . . the cor - nice  
ev - er ea - ger - eyed, Star'd, where up - on their heads the cor - nice

rests, With hair blown back, put cross-wise on their breasts.  
rests, With hair blown back, put cross-wise on their breasts.  
rests, With hair blown back, put cross-wise on their breasts,  
rests, With hair blown back, and wings . . . on their breasts.

Soon, up a - loft, The sil - ver, snarl - ing trum - pets 'gan to

Soon, up a - loft, The sil - ver, snarl - ing trum - pets 'gan to

Soon, up a - loft, The sil - ver, snarl - ing trum - pets 'gan to

Soon, up a - loft, The sil - ver, snarl - ing trum - pets 'gan to

chide: The lev - el

chide: The lev - el

chide: The lev - el

chide: The lev - el

cham - bers, rea - dy with their pride, Were glow - ing, were

cham - bers, rea - dy with their pride, Were glow - ing, were

cham - bers, rea - dy with their pride, Were glow - ing, were

cham - bers, rea - dy with their pride, Were glow - ing, were

glow - ing, were... glow - - ing to re-ceive a thou - sand

glow - ing, were... glow - - ing to re-ceive a thou - sand

glow - ing, were glow - - ing to re-ceive a thou - sand

glow - ing, were glow - - ing to re-ceive a thou - sand

*f*

guests, were... glow - - ing to re-ceive a . . . thou-sand guests, re -

guests, were... glow - - ing to re-ceive a . . . thou-sand guests, re -

guests, were glow - - ing to re-ceive a . . . thou-sand guests, re -

guests, were glow - - ing to re-ceive a . . . thou-sand guests, re -

*Un poco più Lento.*

- ceive a thou - sand guests.

- ceive a thou - sand guests.

- ceive a thou - sand guests.

- ceive a thou - sand guests.

*Un poco più Lento.*

*dim. poco a poco.*

*p*

*Maestoso. ff*

At length burst in

*ff*

At length burst in

*ff*

At length burst in

*ff*

At length burst in

*Maestoso. ♩ = 80.*

*rit.*

*ff*

the ar - gent rev - - - el - ry, With plume, ti -

the ar - gent rev - - - el - ry, With plume, ti -

the ar - gent rev - - - el - ry, With plume, ti -

the ar - gent rev - - - el - ry, With plume, ti -

*marcato.*

*rit.*

- a - ra, and all rich ar - ray.

*rit.*

- a - ra, and all rich ar - ray.

*rit.*

- a - ra, and all rich ar - ray.

*rit.*

- a - ra, and all rich ar - ray.

*rit.*

*Ped.*

8261.

## No. 4.

## REVELRY MUSIC.

*Molto maestoso e pomposo.*

PIANO.  
♩ = 68.

*ff*



First system of musical notation, featuring a treble and bass staff. The treble staff contains a triplet of eighth notes and a triplet of sixteenth notes. The bass staff includes a tremolo marking.



Second system of musical notation, featuring a treble and bass staff. The treble staff contains a triplet of eighth notes and a triplet of sixteenth notes. The bass staff includes a tremolo marking.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a triplet of eighth notes and a triplet of sixteenth notes. The bass staff includes a tremolo marking.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a triplet of eighth notes and a triplet of sixteenth notes. The bass staff includes a tremolo marking.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a triplet of eighth notes and a triplet of sixteenth notes. The bass staff includes a tremolo marking.



Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a triplet of eighth notes and a triplet of sixteenth notes. The bass staff includes a tremolo marking.







## No. 5.

## MALE CHORUS.—"MEANTIME, ACROSS THE MOORS."

*Allegro energico.*

1st & 2nd TENORS.

Mean-time, a cross the moors, Had come young Por - phy - ro, with heart on fire . .

1st & 2nd BASSES.

Mean-time, a-cross the moors, Had come young Por - phy - ro, with heart on fire . .

*Allegro energico.*

PIANO.

$\text{♩} = 80.$

*più p*

. . For Ma - de - line, . . for Ma - de - line. . . Be - side the por - tal doors,

*più p* *f*

. . For Ma - de - line, for Ma - de - line. . . Be - side the por - tal doors, . .

*più p* *f*

*3*

Buttress'd from moon-light, stands he, and im - plores All saints, and im - plores all

*3*

Buttress'd from moon-light, stands he, and im - plores All saints, and im - plores all

*3*

*dim.*

saints to give him sight of Ma - de - line, to give him sight of

*dim.*

saints to give him sight of Ma - de - line, to give him sight of

*dim.*

Ma - de - line. . . Not one breast af - fords Him a - ny

Ma - de - line. . . Not one breast af - fords Him a - ny

*mf*

*mf*

*Ped.*

mer - cy, in that man - sion foul, in that man - sion foul, Save one old

mer - cy, in that man - sion foul, in that man - sion foul, Save one old

*p*

bel-dame, weak in bo - dy and in soul, . . . save one old beldame, weak in bo - dy

bel-dame, weak in bo - dy and in soul, . . . save one old beldame, weak in bo - dy

and in soul. . . . Ah, hap - py chance! the a - ged crea - ture

and in soul. . . . Ah, hap - py chance!

and in soul. . . . Ah, hap - py chance! the a - ged crea - ture

*p rit.*  
came To where he stood, hid by the torch - es' flame. . .

*rit.*  
To where he stood, hid by the torch - es' flame. . .

*p*  
came To where . . . he stood. . . .

*rit.* *accel.*

**ANGELA.** *Più mosso.*

"Mer - cy, Por - phy-ro! hie thee from this place;

*f a tempo.* *Più mosso.*

*sotto voce.*

They are all here to - night, the whole blood-thirst - y race! Get hence! get hence! there's

*pp trem.*

*dim.*

dwarf-ish Hil - de-brand; He curs-ed thee and thine, both house and land."

*dim.*

**PORPHYRO.**

*Più lento. ♩ = 80.*

"Ah, Gos - sip dear, We're safe e-nough; here in this

*p tranquillo. dolce.*

D ANGELA.

"Good Saints! not here, not here;  
arm-chair sit, and tell me how"—

D accel. >

E Lento.

Fol-low me, child, or else these stones will be thy bier." *Lento.*  $\text{♩} = 63.$

Ped.

CHORUS OF MEN.  
1st & 2nd TENORS. *Lento.*

He fol-low'd through a low - ly arch - ed way, He

1st & 2nd BASSES. *p*

He fol-low'd through a low - ly arch - ed way, He

*Lento.*

*molto sostenuto.*

found him in a lit - tle moon-light room,

found him in a lit - tle moon-light room,

*Lento.*

Ped. 8261. Ped.

Pale, lat - tic'd, chill, and

Pale, lat - tic'd, chill, and

Ped.

si - - lent as a tomb.

si - - lent as a tomb.

Ped.

**PORPHYRO.**  
*Andante con moto.*

"Now tell me, tell me where is Ma - deline, Oh, tell me by the ho - ly loom Which

*Andante con moto.*

*p*

*accel. cres.*

none but se-cret sis-ter-hood may see, I will not harm her, by all saints I swear."

SEMI-CHORUS. ALTOS.

An-ge-la gives pro-mise she... will do What-ev-er he shall wish,

$\text{♩} = 120.$

*p*

ANGELA. *Moderato, quasi Recit.*

*più lento.*

"It

Which was, to lead him Even to Madeline's cham-ber, and there hide him.

*F*

shall be as thou wish-est, Wait here, my child, with patience; kneel in prayer."

*Moderato.*

*p. lunga*



## No. 6.

## CHORUS.—"FULL ON THIS CASEMENT."

*Larghetto e sostenuto.*

PIANO.  
♩ = 69.

*pp*

*p*

The piano introduction is in 4/4 time, marked 'Larghetto e sostenuto'. It begins with a treble clef and a key signature of one sharp (F#). The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The piece starts with a piano (*pp*) dynamic and ends with a *p* dynamic.

*mf*

*fz*

*rit.*

*più p*

The first system of the piano accompaniment for the chorus. It continues the eighth-note accompaniment in the left hand. The right hand features a melody with various dynamics: *mf* (mezzo-forte), *fz* (forzando), *rit.* (ritardando), and *più p* (pianissimo).

*pp*

*A*

The second system of the piano accompaniment. It features a section marked 'A' in the right hand, which consists of a few chords. The left hand continues its accompaniment. The dynamic is *pp* (pianissimo).

CHORUS. TENORS. *Smoothly and well sustained.*

Full on this case - ment shone the win - try moon, And threw warm gules on

The vocal line for the Tenors. It is written on a single staff with a treble clef. The lyrics are: "Full on this case - ment shone the win - try moon, And threw warm gules on". The music is marked 'Smoothly and well sustained'.

Ma - de - line's fair breast, As down she knelt for hea - ven's grace and boon ;

The second system of the vocal line for the Tenors. The lyrics are: "Ma - de - line's fair breast, As down she knelt for hea - ven's grace and boon ;". The music continues smoothly.

**SOPRANO.** *mp* **B** And on her sil - ver cross soft

**ALTO.** *mp* And on her sil - ver cross soft

Rose - bloom fell on her hands, to - ge - ther prest, And on her sil - ver cross soft

**BASS.** *mp* And on her sil - ver cross soft

*p* *mf* am - e - thyst, And on her hair a glo - ry, like a saint: She

*mf* am - e - thyst, And on her hair a glo - ry, like a saint: She

*mf* am - e - thyst, And on her hair a glo - ry, like a saint: She

*mf* am - e - thyst, And on her hair a glo - ry, like a saint: She

seem'd a splen - did an - gel, new - ly drest, Save wings, for <sup>3</sup>

seem'd a splen - did an - gel, new - ly drest, Save wings, for . .

seem'd a splen - did an - gel, new - ly drest, Save wings, for

seem'd a splen - did an - gel, new - ly drest, Save wings, for

heaven : Full on this case - ment shone the win - try moon, And

heaven : Full on this case - ment shone the win - try moon, And

heaven : Full on this case - ment shone the win - try moon, And

heaven : Full on this case - ment shone the win - try moon, And

threw warm gules on Ma - de - line's fair breast, As down she knelt for

threw warm gules on Ma - de - line's fair breast, As down she knelt for

threw warm gules on Ma - de - line's fair breast, As down she knelt for

threw warm gules on Ma - de - line's fair breast, As down she knelt for

hea - ven's grace and boon ; Rose - bloom fell on her hands, to - ge - ther prest,

hea - ven's grace and boon ; Rose - bloom fell on her hands, to - ge - ther prest,

hea - ven's grace and boon ; Rose - bloom fell on her hands, to - ge - ther prest,

hea - ven's grace and boon ; Rose - bloom fell on her hands, to - ge - ther prest,

*cres. poco a poco.*

*pp* Rose - bloom fell on her hands, to-ge-ther prest, And on her sil - ver cross soft  
*pp* Rose - bloom fell on her hands, to-ge-ther prest, And on her sil - ver cross soft  
*pp* Rose - bloom fell on her hands, to-ge-ther prest, And on her sil - ver cross soft  
*pp* Rose - bloom fell on her hands, to-ge-ther prest, And on her sil - ver cross soft

*cres. poco a poco.*

*pp* am - e-thyst, And on her hair a glo - ry, like a saint: . . . She  
*f* am - e-thyst, And on her hair a glo - ry, like a saint: . . . She  
*f* am - e-thyst, And on her hair a glo - ry, like a saint: . . . She  
*f* am - e-thyst, And on her hair a glo - ry, like a saint: . . . She

*sempre f*

*dim.*  
*dim.* seem'd a splen - did an - gel, new - ly drest, Save wings, . . . save  
*dim.* seem'd a splen - did an - gel, new - ly drest, Save wings, save  
*dim.* seem'd a splen - did an - gel, new - ly drest, . . . Save wings, . . . save  
*dim.* seem'd a splen - did an - gel, new - ly drest, Save wings, save

*dim. poco a poco.*

wings, for heaven, for heaven:

wings, for heaven, for heaven:

wings, for heaven, for heaven:

wings, for heaven, for heaven:

**E** *Un poco più lento.*  
*p espress.*

Full on this case-ment shone the win-try moon, . . . the win-try moon.

*p espress.*

Full on this case-ment shone the win-try moon, . . . the win-try moon.

*p espress.*

Full on this case-ment shone . . . the win-try moon.

*p espress.*

Full on this case-ment shone . . . the win-try moon.

**E** *Un poco più lento.*

*p*

*pp*

*calando.*

**SEMI-CHORUS ALTO.**  
*Con moto.*

Soon, trembling in her

*Con moto.*

soft and chil - ly nest, In sort of wake - ful swoon, perplex'd she lay,

Stol'n to this pa - ra-dise, and so en - tran - c'd, Por - phy - ro gaz'd and

*POPHYRO (softly).*  
listen'd to her breath-ing. "And now, my love, . . . my

se - raph fair, a - wake! O - pen thine

*G* **SEMI-CHORUS. ALTO.**  
eyes, for meek St. Ag - nes' sake." Thus whis-per ing, his

warm, un - nerv - - ed arm Sank in her

*rit.*

*a tempo.*

pil - low. It seem'd he nev - er, nev - er could re -

*a tempo.*

- deem From such a stead - fast spell his la - dy's eyes; So

*rit.* *Più lento.*

mus'd a - while, en - toil'd in woofed phan-tasies. *Più lento.*

*rit.*

*Ped.*

*A -*

wake - - - ning up, he took her hol - low

*con Ped.*

lute, - - - Close to her ear

touch - ing the me - lo - dy; -

Her blue af - fray - ed

*p*

eyes wide o - - pen shone: Up - on his



*dim.* *rit.*

knees he sank, pale as smooth-sculp - tured stone.

*a tempo.*

Her eyes were o - pen, but she still be -

- held, Now wide a - wake, . . the vi - sion of her

*asleep.*

*rit. e dim.*

## No. 7.

## ARIETTA (MADELINE).—"AH, PORPHYRO!"

*Poco lento e espressivo.*

VOICE.

"Ah, Por - phy-ro! but e - ven now Thy voice was.. at sweet

*Poco lento e espressivo.*

PIANO.

$\text{♩} = 76.$

*p*

trem-ble in mine ear, Made tune - a - ble . . with ev - ry sweet - est vow; And those sad

*dim.*

*sempre p*

eyes were spi - ri - tual and clear: How chang'd thou art! how

*A*

pal - lid, chill, and drear! Give me that voice a - gain, my Por - phy - ro, my

*appass.*

*più f*

Por - phy-ro, Those looks im - mor - tal, those complainings dear! ah, Por - phy-ro! but

e - ven now Thy voice was at sweet trem - ble, Ah, Por - phy-ro! oh

leave me not, ah, Por - phy-ro! ah, Por - phy-ro! leave me

not, ah, Por - phy-ro! ah, Por - phy-ro! Oh leave me not in

this e - ter - nal woe, For if thou di - est, my

*rit.* **D**

Love, I know not where to go."

*rit.* *più f*

*accel. poco a poco.* *marcato.*

*dim.*

**E** *pp*

## No. 8.

## FEMALE CHORUS.—"THE FROST-WIND BLOWS."

*accelerando poco a poco.*

*Allegro.*

*cres. poco a poco.*

*sf*

*sf*

*marcato.*

*f*

*B*

Sea.....

*fz* *ff*

Sea.....

*dim. poco a poco e rit.*

*Allegro vivace e agitato.*  
1st & 2nd SOPRANOS.

The frost - wind blows Like Love's a -

1st & 2nd ALZOS.

The frost - wind blows Like Love's a -

*Allegro vivace e agitato.* ♩ = 138.

*mf*

- la - rum pat - ter - ing the sharp sleet A - gainst the win - dow -

*mf*

- la - rum pat - ter - ing the sharp sleet A - gainst the win - dow -

- panes, The frost - wind blows Like Love's a -

- panes, The frost - wind blows Like Love's a -

C

- la - rum pat - ter - ing the sharp sleet A - gainst the win - dow -

- la - rum pat - ter - ing the sharp sleet A - gainst the win - dow -

f

- panes. . . quick pat - ter - eth the flaw - blown

- panes. . . quick pat - ter - eth the flaw - blown

f

Tis dark: . . .

D

f

cres.

ff

sleet: the i - ced gusts still rave and  
 sleet: the i - ced gusts still rave and

*ff*

*ff* 'Tis dark:

*f* *crea.*

beat: 'Tis dark,  
 beat: 'Tis dark,

*pp* 'tis  
*pp* 'tis

*pp* 'tis dark,  
*pp* 'tis

*E*

dark: The frost  
 dark: The frost

*p*

*p*

*p*

*Ped.*



- wind blows, . . . blows, . . .

- wind blows, . . . blows, . . .

blows, . . . the frost - - wind

blows, . . . the frost - - wind

blows, . . . blows, . . .

blows, . . . blows, . . .

Sea.....

*pp* *blowa.* . . . .

*pp* *blowa.* . . . .

*pp* *Sea* *G*

*H*

The frost - wind

The frost - wind

*H*

*rit. e dim. poco a poco.*

*a tempo.*

blows Like Love's a - la - rum pat - ter - ing the

blows Like Love's a - la - rum pat - ter - ing the

sharp sleet A - gainst the win - dow - panes, The frost - wind

sharp sleet A - gainst the win - dow - panes, The frost - wind

blows Like Love's a - la - rum pat - ter - ing the

blows Like Love's a - la - rum pat - ter - ing the

sharp sleet A - gainst the win-dow - panes. . .

sharp sleet, A - gainst the win-dow - panes.

*dim. poco a poco.*

Blows, . . . blows, . . .

Blows, . . . blows, . . .

*tranquillo.*

Saint

Saint

*rit. poco a poco al fine.*

*sempre pp*

*rit. poco a poco al fine.* *dim.*

Ag - nes' moon hath set, . . . Saint Ag - nes'

*rit. poco a poco al fine.* *dim.*

Ag - nes' moon hath set, . . . Saint Ag - nes'

*tranquilla*

*rit. poco a poco al fine.*

moon hath set, . . . hath

moon . . . hath set, . . . hath

set. . . . .

set. . . . .

*pp ten.*

No. 9. SOLO (PORPHYRO).—"MY MADELINE! SWEET DREAMER!"  
AND SCENE (MADELINE, PORPHYRO AND CHORUS).

VOICER. *Con moto.*

PIANO. *Con moto.*  
♩ = 108. *pp sostenuto.*

A *PROPHYRO. dolce.*

"My Ma - de-line! sweet dream - er!

love - ly bride! Say, may I be for aye thy vas - sal blest! Thy

bean - ty's shield, heart-shap'd and ver - meil dyed? Ah, sil - ver shrine, here will I

*B* *cres. poco a poco.*

take my rest, Say, may I be thy vas-sal blest?

*cres.*

Thy beau-ty's shield, heart-shap'd and ver-meil dyed? My Ma-de-line! sweet

dream-er! love-ly bride! Say, may I be for aye thy vas-sal

*C*

blest? Sweet dream-er! love-ly bride!

*dim. poco a poco. sotto voce.*

Say, may I be for aye thy vas-sal blest?

*dim. poco a poco.*

**D**

*Allegro vivace.*

Hark! 'tis an el - fin-storm from fae - ry land, A - rise, a - rise! the

*Allegro vivace. ♩ = 144.*

*p trem.*

*cres.*

morn-ing is at hand;— Hark! 'tis an el - fin-storm from fae - ry land, A -

*cres.*

*cres.*

- rise, a - rise! Let us a - way, my love, with hap - py

speed; There are no ears to hear, or eyes to see,—



*E stringendo.*

Drown'd all in Rhen - ish and the sleepy mead, drown'd all in Rhen - ish

*stringendo.*

and the sleepy mead: A - wake! my love, a - wake! my love, a -

- wake! my love, and fear - less be, For o'er the south - ern moors I have a

home, a home for thee.

**F**

*Allegro vivace.*  
CHORUS. 1st & 2nd TENORS.

Drown'd all in Rhen - ish and the sleep - y mead, drown'd all in Rhen - ish

1st & 2nd BASSES.

Drown'd all in Rhe - nish and the sleep - y mead, drown'd all in Rhen - ish

*Allegro vivace.*

L. H.

and the sleep - y mead: A - wake, a - wake, a - wake! . . . a -

and the sleep - y mead: A - wake, a - wake, a - wake! . . . a -

*trem.*

a - wake! . . . **G**

- rise! and fear - less be, a - wake, . . . a - wake, a - wake, a - wake! a - rise! a - wake! and

- rise! and fear - less be, a - wake, . . . a - wake, a - wake, a - wake! a - rise! a - wake! and

**G**

MADLINE.  
*appassionato.*

Ah, Por - phy-ro! Oh leave me not in this e - ter - nal woe, . . Ah,  
fear - less be.  
fear - less be.

Por - phy-ro! ah, Por - phy-ro! Oh leave me not, my love, . . For if

thou . . . di . . est, I know not where to go, I  
*accelerando. cres.*  
*accelerando. cres.*

know not where, I know not, . . I know not where . . to  
*rit.* **H**  
*rit.*

*Meno mosso.*  
MADLINE.

55

go. Ah, Por - phy - ro! Oh

PORPHYRO.

Sweet . . . dream - er! love - ly bride! sweet . . .

SOPRANO. *mp* Hark! 'tis an el - fin - storm, hark! 'tis an el - fin -

ALTO. *mp* Hark! 'tis an el - fin - storm, hark! 'tis an el - fin -

TENOR. *mp* Hark! 'tis an el - fin - storm, hark! 'tis an el - fin -

BASS. *mp* Hark! 'tis an el - fin - storm, hark! 'tis an el - fin -

*Meno mosso.* ♩ = 138.

leave me not, ah, Por - phy - ro! oh, leave me not, oh,

dream - er! love - ly bride! oh, love - ly bride! oh,

- storm, hark! 'tis an el - fin storm, hark! 'tis an el - fin - storm,

- storm, hark! 'tis an el - fin storm, hark! 'tis an el - fin - storm,

- storm, hark! 'tis an el - fin - storm, hark! 'tis an el - fin - storm,

- storm, hark! 'tis an el - fin - storm, hark! 'tis an el - fin - storm,

56

*ff* *>*

leave me not, ah, Por - phy - ro! For if thou di - est, I know not

love - - ly bride! my bride, . . my bride! Let us a - way, a - way, my'

*ff* *>*

hark! 'tis an el - fin - storm, A - wake! . . a - rise! and fearless be, and fear - less

*ff* *>*

hark! 'tis an el - fin - storm, A - wake! . . a - rise! and fearless be, and fear - less

*ff* *>*

hark! 'tis an el - fin - storm, A - wake, . . a - rise! and fearless be, and fear - less

*ff* *>*

hark! 'tis an el - fin - storm, A - wake, a - rise! and fearless be, and fear - less

*I*

where . . . to go.

love - - ly bride!

*I*

be, hark! 'tis an el - fin - storm, hark! 'tis an

be, hark! 'tis an el - fin - storm, hark! 'tis an

be, hark! 'tis an el - fin - storm, hark! 'tis an

be,

*I*

*p*

*un poco rit.* *dim.*

el - fin-storm, an el - fin-storm from fae - ry land, from fae - - - -

*un poco rit.* *dim.*

el - fin-storm, an el - fin-storm from fae - ry land, from fae - - - -

*un poco rit.* *dim.*

el - fin-storm, an el - fin-storm from fae - ry land, from fae - - - -

*rit. poco a poco.* *pp*

*Ped.*

ry land, an el - fin-storm from

ry land, an el - fin-storm from

ry land, an el - fin-storm from

an el - fin-storm from

*rit.* *rit.*

fae-ry land, from fae - - - - ry land.

fae-ry land, from fae - - - - ry land.

fae-ry land, from fae - - - - ry land.

fae-ry land, from fae - - - - ry land.

*rit.* *rit.*

*Più moderato. misterioso.*

They glide, like phantoms, in - to the wide hall; Like phan - toms, to the

They glide, like phantoms, in - to the wide hall; Like phan - toms, to the

They glide, like phantoms, in - to the wide hall; Like phan - toms, to the

They glide, like phantoms, in - to the wide hall; Like phan - toms, to the

*Più moderato.*

*rit. dim. poco a poco e rit.*

porch, they glide; . . . By one, and one, the bolts full ea - sy slide:— The

porch, they glide; . . . By one, and one, the bolts full ea - sy slide:— The

porch, they glide; . . . By one, and one, the bolts full ea - sy slide:— The

porch, they glide; . . . By one, and one, the bolts full ea - sy slide:— The

*rit. dim. poco a poco e rit.*

*rit. pp*

chains lie ai-lent on the foot-worn stones;—The key turns, and the door up-on its hing-es

*rit. pp*

chains lie ai-lent on the foot-worn stones;—The key turns, and the door up-on its hing-es

*rit. pp*

chains lie ai-lent on the foot-worn stones;—The key turns, and the door up-on its hing-es

*rit. pp*

chains lie ai-lent on the foot-worn stones;—The key turns, and the door up-on its hing-es

*J*

groans.

groans.

groans.

groans.

*J*

*delicato.*

*pp*

*rit.*



## EPILOGUE,

*Solemnelle.*  
*Molto sostenuto.*

1st & 2nd TENORS. *pp* *sempre p*

And they are gone: ay, a - ges long a - go These lov - ers fled a -

1st & 2nd BASSES. *pp* *sempre p*

And they are gone: ay, a - ges long a - go These lov - ers fled a -

*Solemnelle.*

PIANO. *pp* *sempre p*  
♩ = 100.

- way in - to the storm, And they are gone: ay, a - ges long a - go

- way in - to the storm, And they are gone: ay, a - ges long a - go . .

*cres.* *Più lento.*  
*pp sotto voce.*

These lov - ers fled a - way in - to the storm. . . That night the Ba - ron

*cres.* *pp sotto voce.*

These lov - ers fled a - way in - to the storm. That night the Ba - ron

*Più lento.* ♩ = 84.  
*pp misterioso.*

dreamt of ma-ny a woe, . . . that night the Ba - ron dreamt of ma-ny a woe,  
 dreamt of ma-ny a woe, . . . that night the Ba - ron dreamt of ma-ny a woe,

*Largamente.*  
 SOPRANO. *mp* And they are gone: . . . ay, long a-go . . . These lov - ers fled a - *più f*  
 ALTO. *mp* And they are gone: ay, a-ges long a-go These lov - ers fled a - *più f*  
 TENOR. *mp* And they are gone: ay, a-ges long a-go . . . These lov - ers fled a - *più f*  
 BASS. *mp* And they are gone: ay, a-ges long a-go These lov - ers fled a - *più f*

*Largamente.*  $\text{♩} = 80$

*mp* *Ped.* *più f*

*f broadly.* *cres. ed accel.*  
 - way in - to the storm, these lov - ers fled . . . in - to the  
*f broadly.* *cres. ed accel.*  
 - way in - to the storm, these lov - ers fled . . . in - to the  
*f broadly.* *cres. ed accel.*  
 - way in - to the storm, these lov - ers fled . . . in - to the  
*f broadly.* *cres. ed accel.*  
 - way in - to the storm, these lov - ers fled . . . in - to the

*più f* *f broadly.* *cres. ed accel.*

